This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

D
570.3
.27th
R82

B 440388

PASTEL EXPRESSIONS

JAMES N. ROSENBERG

27th division

Merry Xmas 1918.

Mr. Mitchell Kennerley

(given to John Quinn)

PROPERTY OF
University of Michigan Libraries
1817
ARTES SCIENTIA VERITAS

PASTEL EXPRESSIONS

By JAMES N. ROSENBERG

[ONE]

PASTEL EXPRESSIONS

RETURN OF THE 27TH DIVISION

MARCH TWENTY-FIFTH, 1919

By JAMES N. ROSENBERG

NEW YORK
MITCHELL KENNERLEY
CHRISTMAS, 1919

D
570.3
.27th
RE2

General Library
Gift
Clements
5-16-51

WHEN I was asked to write a note, by way of introduction, to this volume of James N. Rosenberg's Pastel Expressions, I said to myself—You must erase from your mind all predilections about the work of the giants. This artist does not enter into competition with mighty professionals, living or gone. He is an amateur who paints in his spare hours because he loves the adventure of self-expression. You must delete from your memory such folk as Claude Lorrain and Winslow Homer, Cezanne and Claude Monet. You must ask yourself this question: Has this artist conveyed to you the emotion he felt on that glorious March 25th, when the 27th came Home; when, through our tears, we saw Fifth Avenue aflame with color, while the sun shone, and we watched the fluttering flags, heard the shouts, and gazed at the tin helmets, stern sign-manuals of the lines of keen, khaki figures, just back from overseas and from the grim business of war, so silent, so soldierly, marching away into the distance and into our hearts? Has this artist conveyed to us his emotion of that day?

The answer is—yes! What he felt of color and movement, of light brilliant, and light corpuscular, he has communicated. In his own quick way, in his own quick method, he has recorded that day of joy and sunshine, of eye elation and heart gratitude. Don't bother about Claude Lorrain, don't bother about Winslow Homer, or about Cezanne and Monet; don't bother about the giants of painting. Accept this artist's lyrical gift; rejoice in these whiffs of gladness. For Rosenberg has the sense of color, and although these Pastel Impressions must be reproduced here in black and white, believe me, for I have seen them, they lighten the walls where they hang and cheer the hearts of those who, through them, are reminded of that day in Spring when the 27th came home. War passes. Art remains. It is something, indeed, it is a triumph to have created beauty, swift and sensitive, out of the banal brutality of war.

C. LEWIS HIND

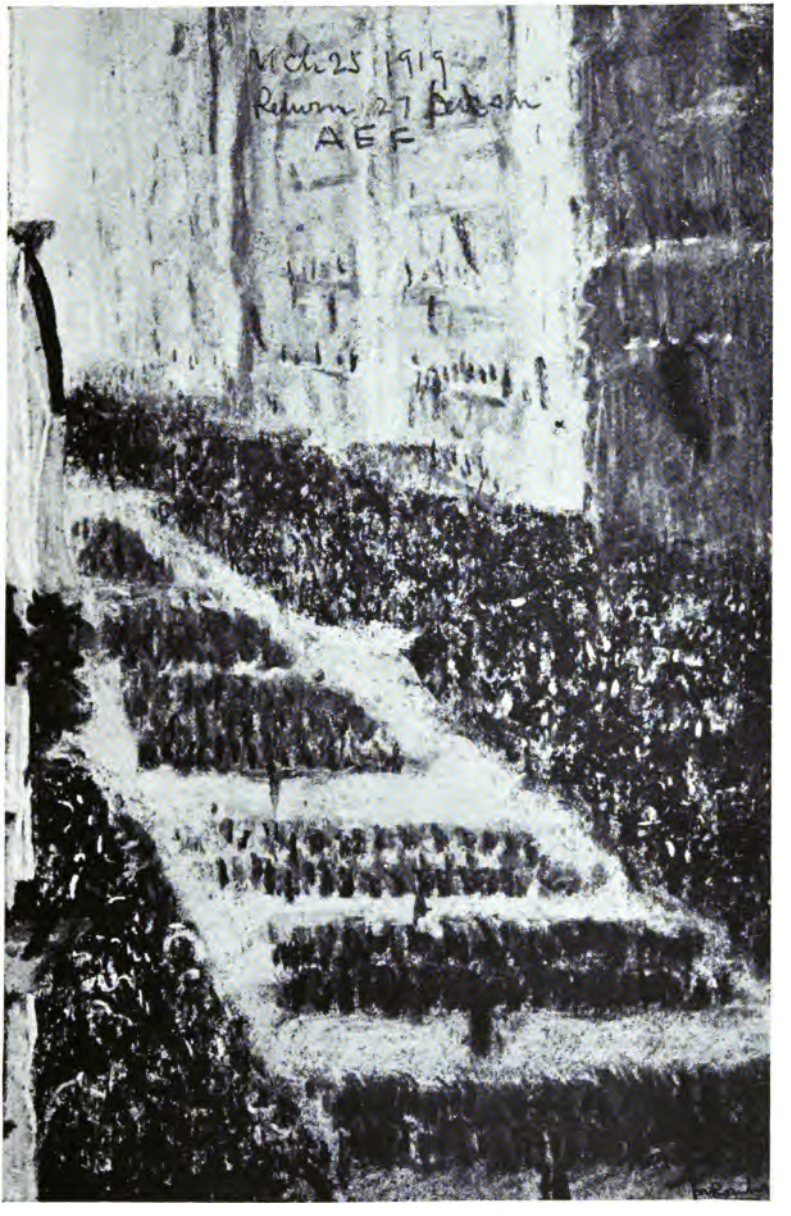
1 ON THE HOUSE-TOPS AND LEDGES
2 WASHINGTON ARCH
3 WOUNDED SOLDIERS ON THE CURB
4 NEAR ST. PATRICK'S CATHEDRAL
5 THE ARCH OF JEWELS
6 MARCHING LINES
7 THE CROWDS PRESSING FROM THE SIDE STREETS
8 LOOKING UP FIFTH AVENUE
9 WATCHING FROM THE TALL BUILDINGS
10 FLYING PAPER
11 UNDER THE VICTORY ARCH
12 LOOKING DOWN ON THE VICTORY ARCH
13 LOWER FIFTH AVENUE
14 WELCOME HOME
15 THE BIG FLAG
16 OPPOSITE DELMONICO'S
17 AT NIGHT, THE ARCH OF JEWELS
18 SEVENTEENTH STREET
19 THE SEARCHLIGHTS NEAR FIFTY-NINTH STREET
20 TAXI-CABS
21 MORE FLYING PAPER
22 WASHINGTON ARCH
23 THE VICTORY ARCH
24 THE ROOF OF DELMONICO'S
25 THEY COME
26 MARCHING MEN
27 THE YELLOW LIGHTS
28 THE AVENUE

WASHINGTON ARCH

WOUNDED SOLDIERS ON THE CURB

NEAR ST. PATRICK'S CATHEDRAL

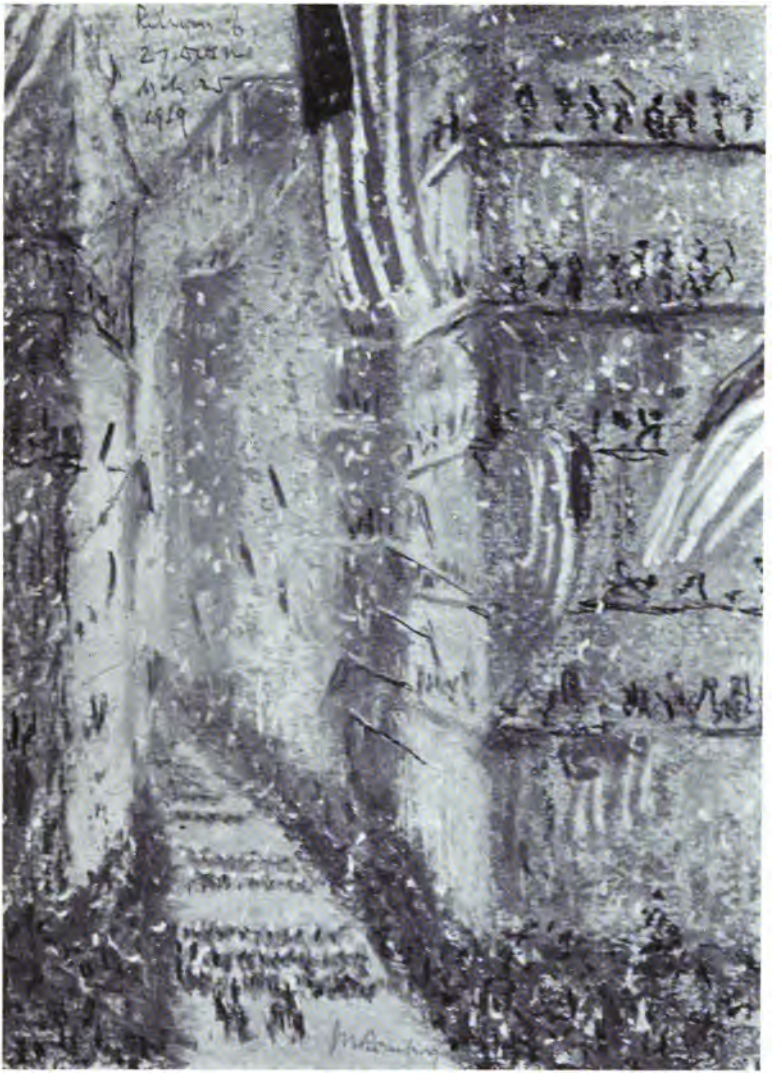
THE ARCH OF JEWELS



MARCHING LINES

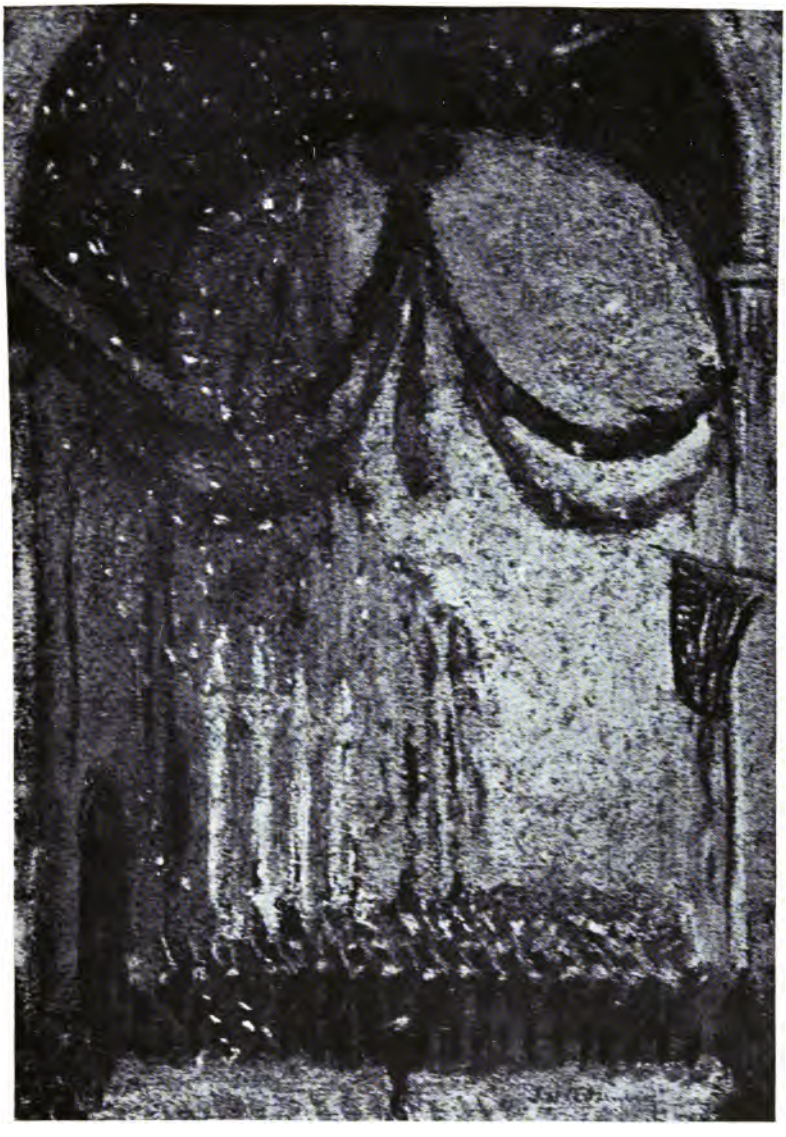
THE CROWDS
PRESSING FROM THE SIDE STREETS

LOOKING UP FIFTH AVENUE

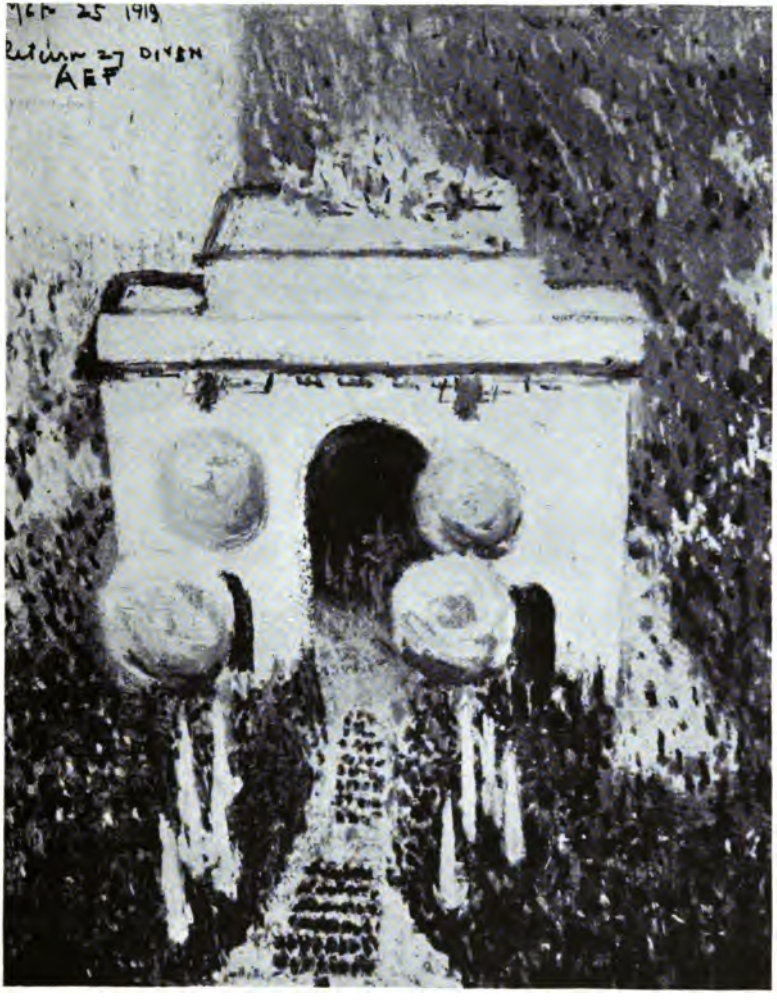


WATCHING FROM
THE TALL BUILDINGS

FLYING PAPER



UNDER
THE VICTORY ARCH



LOOKING DOWN
ON THE VICTORY ARCH

LOWER FIFTH AVENUE

WELCOME HOME

WELCOME HOME

THE BIG FLAG

OPPOSITE DELMONICO'S

AT NIGHT
THE ARCH OF JEWELS

SEVENTEENTH STREET

THE SEARCHLIGHTS
NEAR FIFTY-NINTH STREET

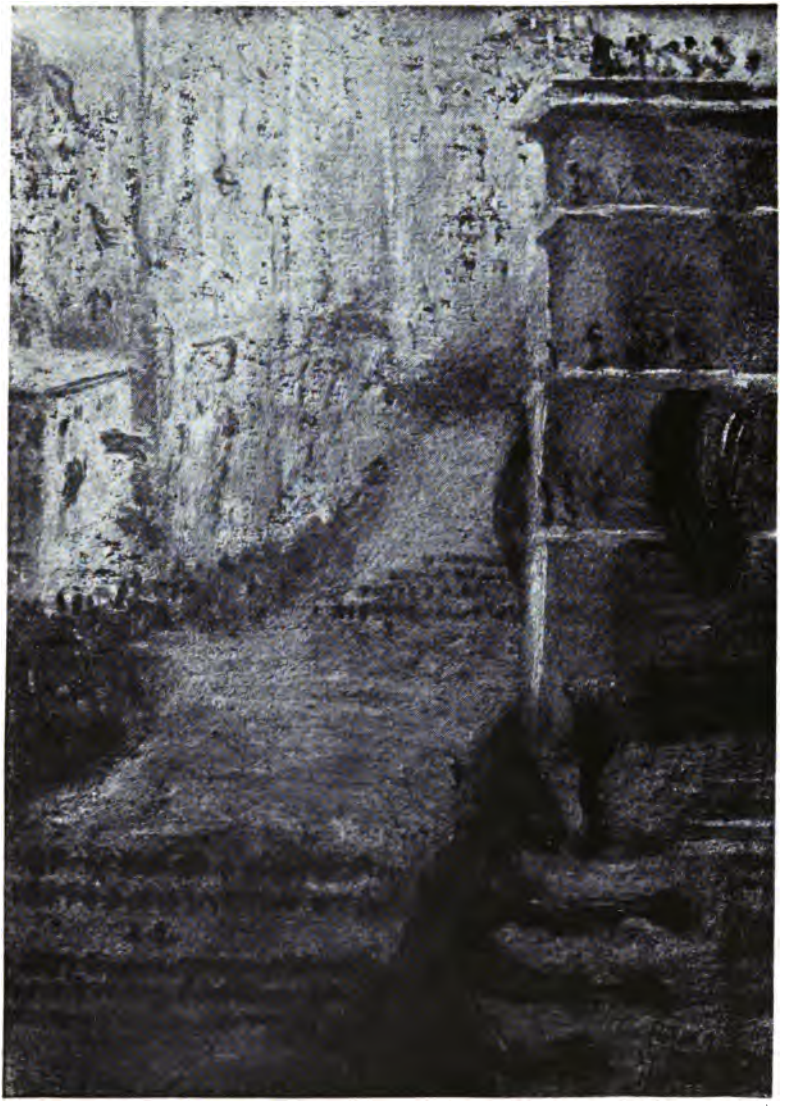
TAXI-CABS

MORE FLYING PAPER

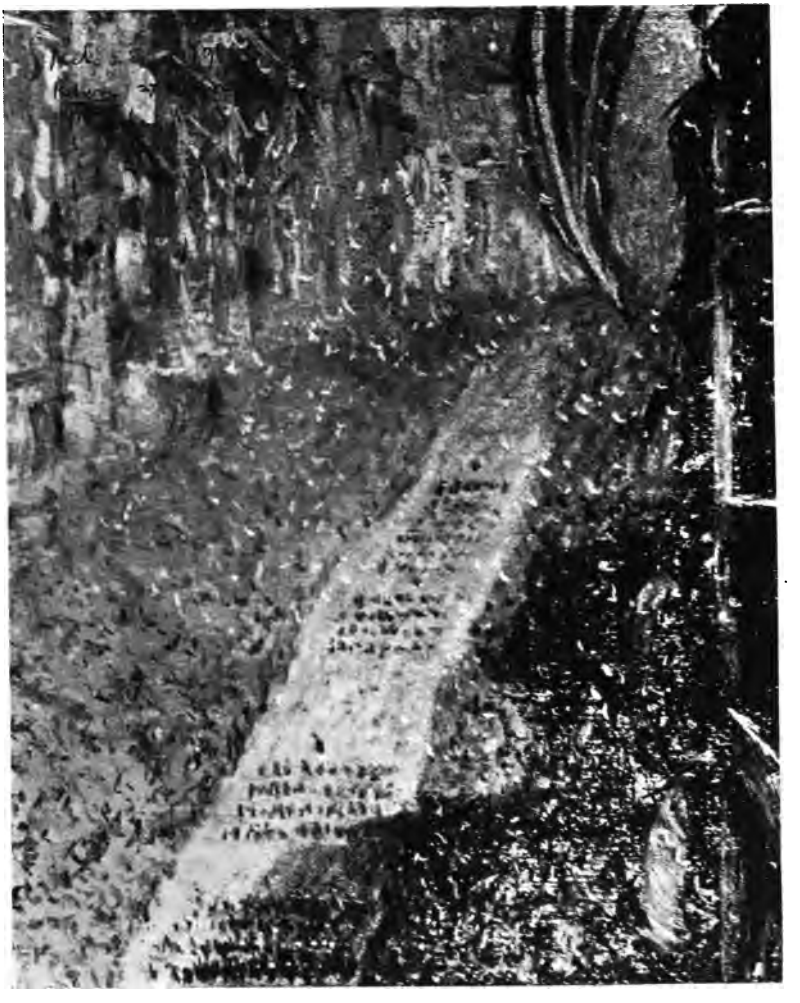
MORE FLYING PAPER

WASHINGTON ARCH

THE VICTORY ARCH



THE ROOF OF DELMONICO'S



THEY COME

MARCHING MEN